

Rachmaninoff Recital Favors Lighter Airs

Apert From Chopin's Sonata, the First Concert of the Season Offers Distinctive Sunday Program

City Symphony in Century

Galli-Curci Makes Last Appearance Until Return to Join Metropolitan Forces

What apart from Chopin's sonata with the funeral march (Op. 35), might be considered a distinctively Sunday afternoon program was offered by Sergei Rachmaninoff at his first piano recital of the season yesterday at Carnegie Hall. There had been a change of program since the original announcement. Rachmaninoff had given way to Weber and Moszkowski. Perhaps Mr. Rachmaninoff had been influenced by the fact that the "Appassionata" had been played by Mr. Paderewski and Mr. Huthcheson within the last fortnight.

What Mr. Rachmaninoff did play, he played well. Perhaps the most outstanding quality of his performance was its lucid quality, an unexcelled clarity of tone, a search for light, as it were, upon his numbers and with a firm, singing touch, brought out the melody from its surroundings. His playing was almost effortless and he therefore did not possess the brilliancy resulting from a triumph over difficulties. His interpretation was, as usual, distinctly his own, especially in the Chopin numbers. The funeral march, beginning with a somber middle section and returned to its full force to recede and die away in the distance. The first number, "Meditation" (Op. 31), began with the Schumann along the lines of the Schumann "Tristes Symphoniques," but the variations had an inconclusive end. Mr. Rachmaninoff gave two agreeably melodic numbers of his own, a "Melodie" and "Serenade," and ended with a much-decorated version of the "Blue Danube Waltz."

This, of course, was not the end; there was the concert after the concert. There were calls for the C sharp minor prelude, and the pianist yielded, but only darkness sent the audience home after six encores.

City Symphony in New Home

Having moved from the Manhattan Opera House to the Century Theater, the City Symphony Orchestra gave its second Sunday afternoon popular concert under happier conditions to a fair-sized audience. There was a soloist this time, Mary McIlhenny, soprano, who sang "Dopis in Jour" from "Loulou," and the Jewel Song from "Loulou," with a voice that was very effective in high notes and filled the theater without an effort or strain; her lower register was much weaker and obscured. The light orchestral numbers were played with spirit and not without smoothness—Tchaikovsky's "Nutcracker" suite, the "Jewels of the Madonna" extracts, Schubert's "Marche Militaire," the Tchaikovsky "Adante Cantabile" and Weber "Invitation to the Dance," to which Johann Strauss's "Eidemann" overture was added. It was announced, by general request, undoubtedly the Century Theater is an improvement over the Manhattan, at least in the latter's present condition.

Marguerita Sylva Sings
A variety of nationalities and moods characterized Madame Marguerita Sylva's song recital yesterday afternoon at the Broadhurst Theater. The singer's personal charm and dramatic flexibility of voice made an afternoon of refreshing music of what might otherwise have proved merely a too lengthy program of unfamiliar songs. French compositions of the sixteenth and seventeenth centuries as well as modern and ultra-modern French songs opened the program, displaying Mme. Sylva's powers as an actress as well as giving a splendid play to her mezzo-soprano voice. Four German lieder followed. Then, Spanish, she sang four characteristic folk songs by Osma, pervaded by a somber richness of melody, to which the singer's tone fullness gave an added charm. Four modern English songs closed the program. The piano accompaniment throughout was particularly sympathetic. For this credit should be given Corinne Wolerez.

Third Children's Concert
Meanwhile the third concert in the series of "miniature musicals" for children was given in a sparsely attended Punch and Judy Theater, with songs by Mary Craig-Piqueron, soprano, and for the second half a performance by a "Marienette Concert Company"—songs, piano and violin solos purporting to come from active marionettes on a miniature stage with the performing artists invisible in the rear. It was an effective illusion.

Galli-Curci Pleases
All parts of the Hippodrome, including the stage, were filled to overflowing when Mme. Galli-Curci sang last night, making her last appearance here until her return to join the Metropolitan Opera company. She began with two old Italian numbers, "Per la gloria" of Bononcini and a Veracini pastorella, exquisitely sung, while her well known "Priore di Barcarolle" from Meyerbeer's "Etoile du Nord," with her obligato, brought calls for encores from the audience, which Mme. Galli-Curci readily gave.

"Du bist wie eine Blume" by Schumann, and Hue's "Villanelle" were close rivals to the flute song, and the waltz from "Romeo et Juliette" was so enthusiastically received that again an encore was forthcoming. "The Time of Parting" by Hadley, "My Shadow" by Samuels, "A Little Prayer for Me" by Russell and the "Shadow Song" from "Dinorah" by Meyerbeer, closed the program.

Mannuel Berenguer was the assisting pianist and Homer Samuels played the fine piano accompaniments.

Opera Concert

There were four soloists at the evening opera concert at the Metropolitan: Marie Sundell, replacing Marion Teiva, who sang "Dopis in Jour" from "Loulou"; Curt Taucher, in the "Meisterlanger" Prize song, and Elizabeth Rethberg, in the aria "Leise, Leise," from "Der Freischutz." This, to judge by the enthusiasm, seemed to be the feature of the evening, and Mme. Rethberg's performance really was worthy of high praise, both in regard to voice and expression, combining purity and warmth in her tone. Erna Rubinstein, the young violinist, was the other soloist, in Bruch's Concerto and shorter numbers, playing in excellent form, with energy and dash combined with a clear, strong tone that came out especially well in the more lyric passages. Mr. Hamboschek and the orchestra gained their due share of attention in the "Merry Wives of Windsor" overture, Suite from "Le Cid" and Rakoczy March.

Need for More P.O. Space Here Seen by Work

Rent for 20 Years Would Buy Site and Erect Building, Says Annual Report Sent to Congress

Wants Leasing Stopped

Finds Improved Harbor Boat Service Advances Incoming Mails 15 to 20 Hours

From The Tribune's Washington Bureau
WASHINGTON, Dec. 3.—Additional postal space in New York is "absolutely essential to the expeditious and economical handling of the increase in volume of mail originating in that great city," according to Postmaster General Work in his annual report, made public to-night.

The Postmaster General says the aggregate cost on the rental basis for a term of twenty years to meet the need in New York City would be two or three times the cost of acquiring the site and erecting and maintaining a building thereon. In New York, and as a general policy for the country, the Postmaster General favors government ownership of postoffice buildings.

Postmaster General Work in his report sets forth a letter which he wrote last August to the joint commission of Congress on postal service. In this he recommended government ownership of postoffice buildings and had this to say as to the New York City: "The joint commission on postal service expressed the opinion in its report to the Senate and House of Representatives that the site immediately west of the present general postoffice building at New York City, commonly called the Pennsylvania Railroad site, was a desirable site for a building to relieve the present congested condition of the general postoffice at New York City. The department began negotiations to lease for a period of twenty years a building to be erected on this site, but no agreement has been made. Of the offers submitted to the department the aggregate rental for twenty years ranged from \$19,245,895 to \$24,900,000."

Advantage of Ownership

If the government would purchase this site and erect the building and become the owner instead of lessee, at the end of twenty years the aggregate expenditure would be considerably less than the lowest offer and in addition the government would own the property. What is said of the advantage of ownership as against tenancy of this New York City site can with equal force be said of other sites. Where the business and circumstances justify government ownership it seems unbusinesslike for the government to deny to itself and forego all the advantages, financial and otherwise of ownership, and become lessee, with a money loss and with all the other many attendant disadvantages of tenancy.

In the course of the report Postmaster General Work refers to other phases of the postal service in New York City. He alludes to improved harbor boat service as follows:

Improved Harbor Service
"Improved harbor boat service in New York results in an advance of from fifteen to twenty hours in the dispatch

of mail from incoming steamers and reduces street congestion in New York City. The mail is taken from ships at Quarantine by harbor mail boats. They dock at Pier 72, North River, where most of the mails are loaded directly into storage cars that are in readiness on the pier. This makes it unnecessary to handle these mails over the postoffice platforms and saves the expense of motor truck service, besides expediting final delivery, in some instances two days. The balance of the mails from the boats is taken directly from Pier 72 to the postoffice or stations."

Under the heading of "Welfare Instruction," the Postmaster General comments the steps taken by the department with the help of the United States Public Health Service toward better individual health of the postal workers. The work in New York City and Chicago are especially mentioned, and also the establishment of a dispensary in the New York City post office. A study of the United States Public Health Service of lighting in the New York office and its effect on the eyes of the employees is referred to as "a piece of scientific work of very high quality."

**'Thais' Revival Promised
At Metropolitan Dec. 14**

Mme. Jeriza to Sing Title Role in Elaborate Production of Massenet Opera

General Manager Giulio Gatti-Casazza announced yesterday that his promised "revival" of "Thais" by Massenet, will take place on the evening of Thursday, December 14, at the Metropolitan Opera House.

The opera has been musically prepared and will be conducted by Mr. Louis Hasselmans with the stage direction in charge of Mr. Wilhelm von Wymetal. The chorus has been rehearsed by Mr. Giulio Setti and the dances arranged by Miss Rosina Galli. New scenery has been designed and painted by Mr. Joseph Urban and the costumes designed by Miss Gretel Urban have been made by Mme. Castel-Bert.

The title role of the opera will be

sung by Mme. Maria Jeriza, the role of Athanasia by Mr. Clarence Whitehill and that of Nicias by Mr. Orville Harrold. Mrs. Charlotte Ryan, Minnie Eganer and Marion Teiva and Messrs. Louis D'Angelo and Vincenzo Roschiglian will also be in the cast. Miss Rosina Galli and Mr. Giuseppe Bonfigli will take part in the dances.

McClintic to Offer "Gringo"

Guthrie McClintic will present "Gringo," Sophie Treadwell's play of Mexico, at the Comedy Theater on Tuesday evening, December 12. Edna Walton, who has been absent from the stage for two years, has been added to the cast. Jose Ruben is featured in the play.

Going On To-day

DAY

American Museum of Natural History; admission free.

Metropolitan Museum of Art; admission 25 cents.

Aquarium; admission free.

Brooklyn Museum; admission free.

New York Historical Society; admission free.

Van Cortlandt Park Museum; admission free.

Zoological Park; admission free.

Hall of Fame at New York University; admission free.

Museum of the American Indian; admission free.

Foundations, Broadway and 154th Street; admission free.

Special loan exhibition of contemporary English and French paintings, Brooklyn Museum; admission free.

Lecture by Professor J. Duncan Spatch on "Censorship of Literature and Art," Town Hall, 123 West Forty-third Street, 11 o'clock.

Lecture by Dr. H. G. Knolow on "The Struggle for Health in the Bible," Temple Emanuel, 11 o'clock.

Meeting of the American Society of Mechanical Engineers, Hotel Astor, 10 o'clock.

Meeting of the Union Made Garment Manufacturers' Association, Hotel Astor, 10 o'clock.

Annual meeting of the Sons of the Revolution in the State of New York, Fraternity Tavern, 5:30 o'clock.

Meeting of the Newspaper Club, 131 West Forty-third Street, 4 o'clock.

Lecture by Frank Alvah Parsons on "Art, Psychology and Personal Expression," Brooklyn Institute of Art and Science, Academy of Music, 4 o'clock.

Lecture by Professor J. Duncan Spatch on "Censorship in Literature and Art," Town Hall, 113 West Forty-third Street, 11 a. m.

NIGHT

Dinner of the Sunlight Club, Cafe Boulevard, 6:45 o'clock. Discussion of "Dose

at Public School 154, 225 West 154th Street. Stereoscopic views. "The Evolution of Mind," by Frederick Schiller, Ph. D., at Labor Temple, Fourteenth Street and Second Avenue. One of a course on "Psychology and Culture." "How to Know the Stars," by Edward F. Healy, Ph. D., at St. Columba Hall, 345 West Twenty-fifth Street. Stereoscopic views. "Sir James Barry as a Great Constructive Force in Modern Drama," by Harry Irvine, at Kew-Forest High School, 154th Street and Field Place, the Bronx. Dramatic readings from "A Kiss for Cinderella."

Brooklyn and Queens

"Current Thought," by Dr. Alexander Leons, at Boys' High School, Marcy and Putnam avenues.

"Trend of the Times," by Sydney N.

at Public School 154, 225 West 154th Street. Stereoscopic views.

"The Evolution of Mind," by Frederick Schiller, Ph. D., at Labor Temple, Fourteenth Street and Second Avenue.

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BOARD OF EDUCATION LECTURES

All trend of the times lectures on "The Present Immigration Law, Its Effects and Proposed Modifications."

Plays of the hour on the new A. A. Mine comedies, "The Romantic Age" and "The Lucky One," by Ernest Knauft.

"Trend of the Times," by Professor Nelson P. Mead, at Washington Irving High School, Irving Place and Sixteenth Street.

"Trend of the Times," by Arthur D. Reed, at Morris High School, 164th Street and Boston Road, the Bronx.

"Book of the Hour," by Professor Carter Troup, at Pugin Hall, Fifty-sixth Street and Broadway.

"Problems in Some Broadway Dramas," by Mrs. Winifred B. Cooley, at Public School 46, 154th Street and St. Nicholas Avenue.

"The Colors of Polarized Light," by Robert Von Nardoff, at Public School 157, St. Nicholas Avenue and 127th Street.

The third of three lectures on "Light and Color," illustrated by stereoscopic views.

"Art in Advertising," by Ernest Knauft.

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